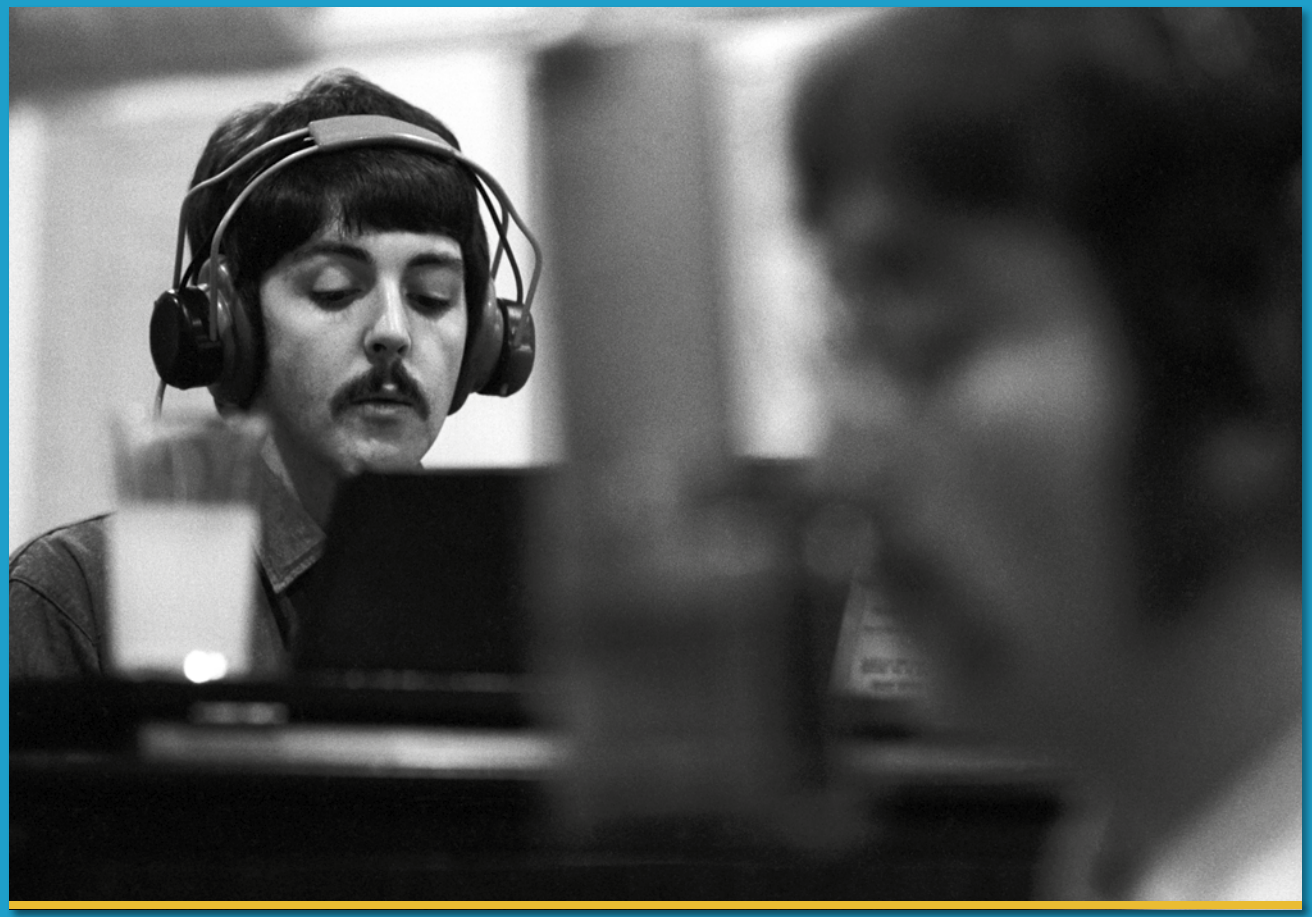
SGT. PEPPER'S LONELY HEARTS CLUB BAND

DELUXE ANNIVERSARY EDITION



Having given up touring after Candlestick Park, we decided we would try to make our next record something special. As I was flying back from a visit to America, Mal Evans our big friendly bear of a roadie and I were having an inflight meal.

He asked me to pass the salt and pepper and I misheard it as Sergeant Pepper. This set off a train of thought that ended up in me writing a song for a fictitious band, who would be called Sgt. Pepper's Lonely Hearts Club Band, and would be the alter egos of The Beatles. When I got back, I suggested this idea to the other guys. This would free us from our normal Beatles thinking and allow us to be more adventurous in our approach to our next recording. I suggested that we all think of heroes that the members of Sgt. Pepper's Band might have, which would help us fill in their imaginary background story. I did a couple of sketches of how the band might look and, as we made the album, we experienced a sense of freedom that was quite liberating. We pushed boundaries and tried at every turn to come up with new ideas that we hoped would surprise people who would eventually hear the record.

When we were done, I took my sketches and our ideas to a friend of mine, Robert Fraser, a London gallery owner who represented a number of artists. He suggested we take the idea to Peter Blake, and John and I had discussions with Peter about the design of the album cover. Peter and his then wife Jann Haworth had some interesting additional ideas and we all had an exciting time putting the whole package together.

It's crazy to think that, 50 years later, we are looking back on this project with such fondness and a little bit of amazement at how four guys, a great producer and his engineers could make what turned out to be such a lasting piece of art.

Paul McCartney

March 2017

"*Sgt. Pepper's Lonely Hearts Club Band* didn't start out life as a 'concept album' but it very soon developed a life of its own. I remember it warmly, as both a tremendous challenge and a highly rewarding experience. For me, it was the most innovative, imaginative and trend-setting record of its time."

George Martin

1987

Where do we start when it comes to remixing one of the most famous albums of all time? Why even attempt it?

In 1967, all care and attention to detail were applied to making the mono LP, with The Beatles present for all the mixes. Almost as an afterthought, the stereo album was mixed very quickly without them. Yet it is the stereo version that most people listen to today. After forensically working out what the team had been up to when mixing the mono album, engineer Sam Okell and I set about creating a new stereo version by returning to the original four-track tapes. We soon realised why we were doing this. The music recorded five decades ago sounds both contemporary and timeless; trapped in a time-lock waiting to pop like a cork from a champagne bottle. I believe *Sgt. Pepper* was my father's greatest achievement as a producer. We have had the privilege of passing the torch to the next generation.

Giles Martin

2017

THE PATH TO PEPPER

Look at the cover of the group's second album, *With The Beatles*. Four young men gaze confidently out of the blackness into the future. Only three and a half years later, they have made an eighth album – *Sgt. Pepper's Lonely Hearts Club Band*. Its Pop Art cover is awash with vibrant colour. Dressed in costumes from a bygone era, The Beatles are surrounded by an intriguing collage of photos and objects, including flowers and waxwork models of their younger selves. Within that short time span, their music had undergone a change just as dramatic as the contrasting images of those two LP sleeves. In the summer of 1967, broadcasting from the ship that was the home of pirate station Radio London, DJ John Peel referred to The Beatles as 'our leaders'. After listening to *Sgt. Pepper*, who would dare argue with him?

Such a triumph was by no means certain. In 1966, The Beatles' world had tilted on its axis. Bound by a contract signed with producer Walter Shenson for three movies, a third project to follow *Help!* proved difficult to find. Having rejected *A Talent For Loving*, in which they would have played cowboys, the first three months of 1966 earmarked for shooting the film were now empty. Having returned to Abbey Road in April, the sessions for their next album unexpectedly stretched into June. John had explained the group's long absence from radio, TV, films and concerts by pointing out: 'We've done half an LP in the time we would take to do a whole LP and a couple of singles. So we can't do it all and we like recording.' Although international touring commitments were scheduled between June and August, recording new music was the sole concern. The Beatles had, in effect, already become a studio group. When they played onstage in 1966, not one song from their new album, *Revolver*, was attempted. Several tense and dangerous encounters in Asia and the US shook the group's, by now, ambivalent commitment to

touring. They decided that the final performance of the North American tour at Candlestick Park, San Francisco on 29 August 1966 would be their last ever concert.

During the next three months, the group took time out from being Beatles. Within a week of leaving the stage, John was acting in the Dick Lester movie *How I Won The War*. Paul was involved in the composition of a film score for *The Family Way* and also took incognito holidays in France, Spain and Kenya. George flew to India to receive personal sitar tuition from Ravi Shankar. Ringo relaxed at home with his wife and young son and also visited John on film location in Spain. From today's perspective, the songs on *Revolver* and the single 'Paperback Writer'/'Rain' would be enough to sustain a current band for several years before starting their next project. However, this was not how the pop scene worked in 1966. The year was The Beatles' least productive – just sixteen new songs were released compared to 33 in 1965. For many, this was a cause for concern and speculation. The worries of Beatle fans – and the group's record company – were first calmed by the emergence of the double A-sided single 'Strawberry Fields Forever'/'Penny Lane' in February 1967. The disc offered tantalising clues to what else might be on the way. Once *Sgt. Pepper's Lonely Hearts Club Band* was released in June, the album's critical and commercial success allayed all fears of break-up or burn-out.

Inspired by Bob Dylan, from the arrival of *Rubber Soul* in December 1965 it was clear that The Beatles were exploring new avenues with their lyrics. Of all The Beatles' albums, *Sgt. Pepper* is the one with the least number of relationship songs. Even the two that do focus on the pursuit of love – 'When I'm Sixty-Four' and 'Lovely Rita' – approach the subject in an offbeat way. When presented with more oblique words, some listeners uncovered meanings that were unintended. For example, some missed the humour of a line in 'With A Little Help From My Friends' – 'What do you see when you turn out the light? I can't tell you but I know it's mine' – and invested the mischievous joke with a more cosmic meaning. Similarly, many assumed that because an abbreviated acronym of 'Lucy In The Sky With Diamonds' could be LSD, the song must be an evocation of the effects of the hallucinogenic drug. In fact, John's three-year-old son Julian had drawn a picture of one of his classmates. 'This is the truth,' John confirmed. 'I said, "What is it?" and he said it was Lucy in the sky with diamonds. I said, "Oh, that's beautiful," and I immediately wrote a song about it.' While they wrote the verses, John and Paul bounced figurative phrases back and forth. 'The "cellophane flowers", it's very *Alice In Wonderland*,' Paul remembered. 'We were mainly playing with words. "Newspaper taxis appear on the shore" – it's all what might have happened to Alice had the books continued and she'd gone into another land.' 'There was also the image of the female who would someday come save me,' John told David Sheff in 1980. 'A "girl with kaleidoscope eyes" who would come out of the sky. It turned out to be Yoko. It's *not* an acid song.'

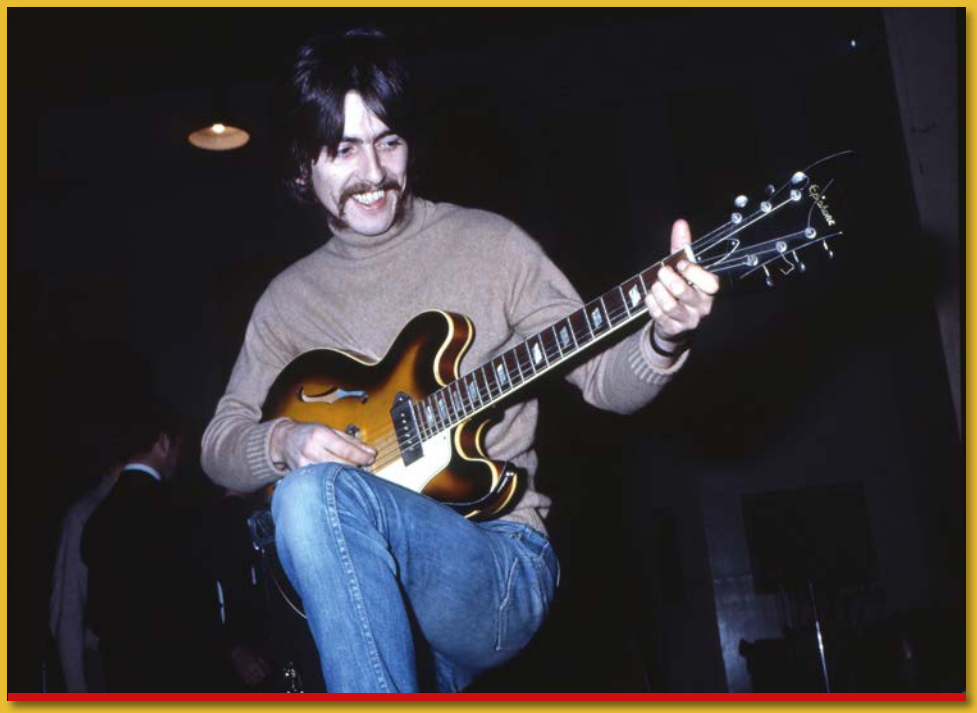
In December 1966, Paul explained why The Beatles' entire focus was now on studio work: 'We feel that only through recording do people listen to us, so that is our most important form of communication. We take as much time as we want on a track, until we get it to our satisfaction.' As their producer George Martin recalled, their approach was imbued with a revolutionary spirit: 'When I started in the record business, the ultimate aim of everybody was to recreate on records a live performance as accurately as possible. We thought we were into another kind of art form where we were actually devising something that couldn't be

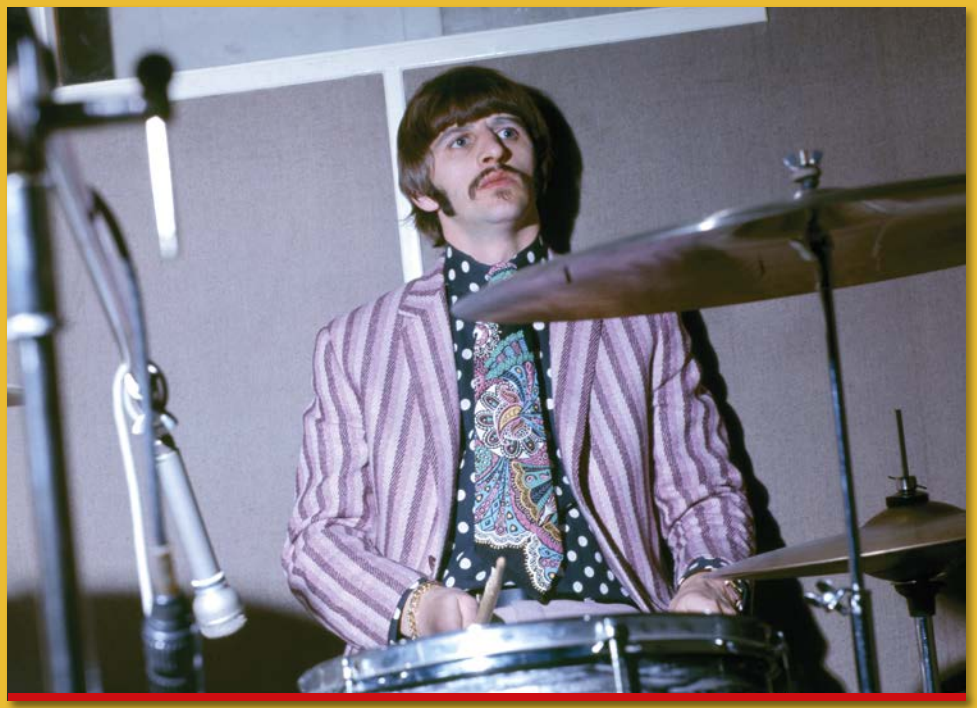
done any other way and you were putting something down on tape that could only be done on tape.' EMI Recording Studios at Abbey Road proved to be the perfect laboratory for such an innovative idea. When The Beatles' demands for new sounds pushed the staff and their gear to the limit, both men and machines were able to cope.

One of the ingenious inventions made in 1966 by engineer Ken Townsend was Artificial/ Automatic Double Tracking (ADT). Vocals on pop records were often enhanced by having the vocalist double a part by singing along with what had already been recorded. It was a time-consuming and laborious process to match the original performance exactly. The Beatles innocently wondered whether there might be a mechanical gadget to do it for them. The solution Ken came up with was made possible by a device he invented to alter the running speed of a tape machine by small increments. By running another machine it was possible to duplicate a vocal – or instrument – from the master tape and, at the same time by altering its speed, delay it by a fraction of a second from the original. A delay of around 27 milliseconds gave the impression of hearing two voices or instruments. By adding just a few milliseconds of delay – and changing the amount very slightly – a favourite Beatles effect was created: 'phasing'. It was introduced on *Revolver*. It is all over *Sgt. Pepper*. 'You name a track it isn't on!' John joked in an interview with BBC DJ Kenny Everett. 'Phasing is great. Double-flanging, we call it. Phasing is too much!'

The sessions for the album also marked the group's first use of a recently invented DI (Direct Injection) box. For example, on 'Sgt. Pepper's Lonely Hearts Club Band', rather than being recorded by placing a microphone in front of a speaker cabinet, the signal from Paul's bass guitar was plugged directly into the mixing desk. This produced a clean sound uncoloured by the acoustics of the studio. However, the tonal quality of the bass was usually the result of a mix of the direct injection on the console and the amp in the studio. Another feature of the sessions was that Paul's bass guitar parts were usually recorded as overdubs. 'It was much better for me to work out the bass later,' Paul explained. 'It allowed me to get melodic bass lines.' There was also much speeding up and slowing down of tapes during recording and mixing, which altered the tempo and pitch of a voice, instrument or whole song. This is particularly noticeable in the sound of Paul's vocal on 'When I'm Sixty-Four'. From 1966, George Martin had a young engineer by his side at the mixing desk. Geoff Emerick was nineteen years old when he was asked whether he would like to take over. 'That took me a little bit by surprise. In fact it terrified me!' Geoff recalled. Nevertheless, he enthusiastically embraced the experimentation that characterised the *Revolver* sessions and which was further explored during the recording of *Sgt. Pepper*.

The experimental and painstaking approach to recording meant that it took nearly 400 hours to complete the LP – an astonishing amount of work for an album at that time. For Ringo, the meticulous overdubbing led to some periods of inactivity. 'We were still doing the basic tracks like we always did and then it would take weeks for the overdubs. It's a fine album … but I did learn how to play chess on it!' George Harrison remembered, 'It wasn't recorded like a band where you learn the songs. It was starting to become bitty.' When working on his only composition on the LP, the other Beatles did not play at all. George's passion for both the music and culture of India is at the heart of 'Within You Without You'. 'That was the big thing for me when that happened in '66,' he recalled. 'After that, everything else seemed like





hard work. It was a job – like doing something I didn't really want to do. I was losing interest in being fab, at that point.' A fusion of styles originating from the West and East, 'Within You Without You' featured musicians from the London Symphony Orchestra and members of the London Asian Music Circle. The song ends with a peal of laughter – a typical Beatles pre-emptive ploy to deflect any accusation that they might be taking themselves too seriously.

The grand ambition of 'Within You Without You' at the beginning of side two of the LP was matched by the closing track 'A Day In The Life'. Starting from John's original idea, it was co-written by Lennon and McCartney in the music room of Paul's London home. Two separately conceived pieces were merged by use of an orchestral passage. The discordant rush, heard in the middle and at the climax of the recording, was inspired by Paul's keen interest in avant-garde music. Not for the first, or last time, a random element was allowed into a Beatles record. Forty orchestral musicians were instructed by Paul to play the lowest E on their instruments and then ascend to the highest E. It was a wildly experimental idea but works perfectly within the context of the song. But as the adventurous sessions for *Sgt. Pepper* continued to April 1967, George Martin did recognise the commercial risk he and the group were taking: 'As it was getting more and more avant-garde ... there was a slight niggle of worry. I thought, "Is the public ready for this yet?"' It was. *Sgt. Pepper* quickly became The Beatles' biggest selling LP of their career so far. Over the decades since 1967, it has frequently topped lists of the greatest records ever made.

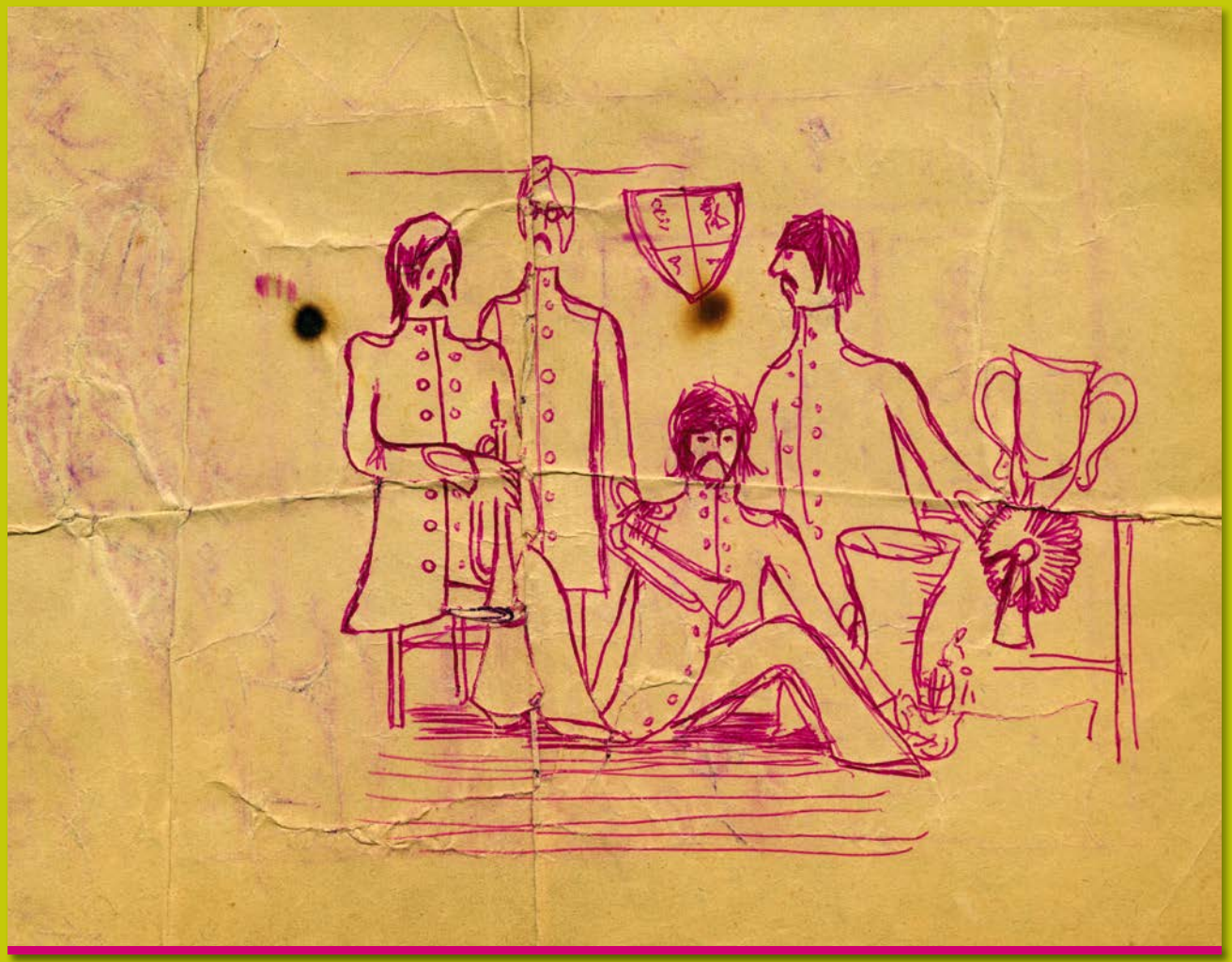
Was *Sgt. Pepper* a concept album? Certainly, Paul's initial vision was to create an 'alter-ego' band: 'It liberated you – you could do anything when you got to the mic or on your guitar, because it wasn't *you*.' John felt differently: 'All my contributions to the album have nothing to do with this idea of Sgt. Pepper and his Band; but it works, because we *said* it worked, and that's how the album appeared.' That is the point. The songs do range widely across musical styles and subject matter – switching in a heartbeat from the compassion expressed for the characters in the narrative of 'She's Leaving Home' to a giddy evocation of the sounds of a Victorian circus in 'Being For The Benefit Of Mr. Kite!' – yet the album sounds like a unified work. The elimination of the usual few seconds of silence between tracks allows the songs to flow together without a break; like a surreal music hall variety show. Enriched by soulful drum fills, exciting guitar flourishes, elegant bass lines and characterful vocals, the music throughout *Sgt. Pepper* is fresh, playful, wistful, witty and joyful.

The four cool rhythm and blues fans photographed on the cover of *With The Beatles* could never have imagined the dizzying heights to which their musical passion would lead. Before the release of *Sgt. Pepper*, there were many who were sceptical about the unconventional choices the group had made – no concerts, months away from the spotlight, bold experimentation with unusual instruments and recording techniques, many long nights spent in the studio. As Ringo remembered, 'While we were making the album, they thought we were actually in there self-indulging, just in the studio as the Fabs.

We, however, were actually recording this fine body of work, and making one of the most popular albums ever.' In fact, The Beatles were getting better all the time. They were 'our leaders'.

George Martin and Paul, Abbey Road Studios, March 1967

THE COVER STORY

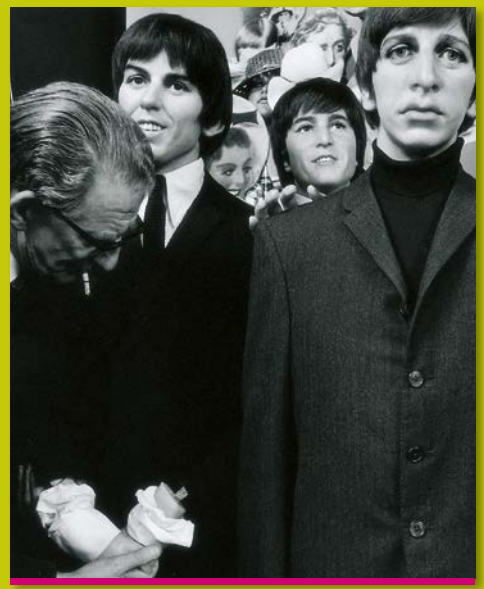


Sketch by Paul

With an extravagant Pop Art collage on the front and assorted images and extras inside, if ever an album cover conjured up the spirit of the record it was wrapped around, this is it. Not only did the sleeve encapsulate the merry jumble of ideas bursting from the LP, it also helped to give the impression of a concept unifying the album's songs. The story of how the artwork was created is a striking example of how The Beatles were able to carry off an innovative idea – no matter how unprecedented, expensive and risky it might be.

Paul took his original musical concept – that The Beatles had assumed the identity of Sgt. Pepper's Lonely Hearts Club Band – and developed it into a visual idea. His initial sketches for the cover show the group wearing the uniforms of a military band while standing in an Edwardian sitting room with framed photographs of some of their heroes. John holds a clarinet, Paul an E-flat bass tuba, George a trumpet and Ringo has a kettle drum. Paul also drew the band next to a typical floral display seen in British public parks. 'I did drawings of us being presented to the Lord Mayor, with lots of dignitaries and friends of ours around, in front of a big northern floral clock,' he remembered.

This was not only an era of experimentation in a variety of art forms, it was also a time of exciting cross-pollination between them. Through various connections on the vibrant London scene, The Beatles had become friends with art dealer Robert Fraser. When shown Paul's ideas for the cover, he suggested the involvement of Peter Blake and his then wife, American artist Jann Haworth. The original concept for the cover evolved. 'In my mind, I was making a piece of art not an album sleeve,' Peter Blake remembered.



Chelsea Manor Studios, London

'It changed in good ways,' Paul recalled. 'The clock became the sign of The Beatles in a flower bed. Our heroes in photographs around us became the crowd of dignitaries.' The key factors leading to the creative success of the front cover were that the figures standing behind Sgt. Pepper and his Band would be 'a magical crowd'. Secondly, the image would not be produced as a two dimensional picture; rather more ambitiously, a 'staged' collage was to be constructed into which The Beatles could enter. The group would then be photographed surrounded by life-size cutout images of the chosen 'lovely audience'. John, Paul, George, Robert Fraser, Peter Blake and Jann Haworth compiled lists of people they wished to see on the bandstand. Peter Blake recalled that, 'Ringo said, "Whatever the others say is fine by me."'

Large prints were made and hand-tinted by Jann Haworth, stuck on particle board (chipboard) and cut to size. The crowd was then assembled in a set built in a photographic studio used by Michael Cooper at Chelsea Manor Studios in Flood Street, London. A range of objects was placed around the stage, including several cloth figures made by Jann Haworth. In a magnanimous gesture, her Shirley Temple doll wears a Rolling Stones sweatshirt. Peter Blake had rescued a Madame Tussauds model of boxer Sonny Liston just before it was due to be melted down. His imposing figure was positioned next to waxworks of The Beatles, as they had looked in 1963. In keeping with the cover concept, The Beatles were not really depicted twice because, as Peter Blake explained, 'It made sense that The Beatles would be fans of Sgt. Pepper's Lonely Hearts Club Band.'

The drum skin at the focal point of the image was made by fairground artist Joe Ephgrave. He painted two designs – the unused version with more modern lettering was attached to the other side of the bass drum, just in case there might be a change of mind. When flowers from Clifton Nurseries arrived on the day of the photo session, 30 March 1967, an unexpected feature was introduced when the delivery boy asked if he could make a guitar shape with white hyacinths. Contrary to legend, there is not a row of marijuana plants above BEATLES. Appropriately, they are Peperomia plants.

During the assembly of the collage, the possibility that anyone would not want to be part of a Beatles sleeve had not been a consideration. Asserting that 'it is too light hearted to believe no one will sue,' EMI Records insisted that each person depicted, or their estate, should have granted permission for their likeness to be shown. The inclusion of all the lyrics on the sleeve had also been a challenge. As this had never been done before, agreement had to be sought from the publishing company, which feared its sheet music sales would be adversely affected.

EMI had also been troubled by another major point concerning the cover: its cost. At this time, the usual fee for album artwork would be well under £100. The budget for *Sgt. Pepper* had risen to nearly £3,000. In 1967, it was possible to buy a house for that price. In a letter to the group's manager Brian Epstein, EMI advised him that it would only agree to pick up the bill for the cover if the album sold a million copies around the world. That turned out not to be a problem for The Beatles.

SGT PEPPERS
LONELY HEARTS
CLUB BAND

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Producer: George Martin
Orchestrations: George Martin (except She's Leaving Home)
Principal Engineer: Geoff Emerick (except as indicated)
Second Engineer: Richard Lush (except as indicated)
All tracks recorded in Studio Two of EMI Recording Studios, Abbey Road, London (except as indicated)

Sgt. Pepper's Lonely Hearts Club Band
Recording began on 1 February 1967.

With A Little Help From My Friends
Recording began on 29 March 1967.

Lucy In The Sky With Diamonds
Recording began on 1 March 1967.

Getting Better
Recording began on 9 March 1967.
Principal Engineers: Malcolm Addey, Ken Townsend, Geoff Emerick, Peter Vince.
Second Engineers: Graham Kirkby, Richard Lush, Ken Scott.

Fixing A Hole
Recording began in Regent Sound Studio, London on 9 February 1967 and was completed in EMI Recording Studios, Abbey Road, London.
Principal Engineer at Regent Sound: Adrian Ibbetson.

She's Leaving Home
Recording began on 17 March 1967.
Second Engineers: Richard Lush, Ken Scott.
Orchestration: Mike Leander.

Being For The Benefit Of Mr. Kite!
Recording began on 17 February 1967.

Within You Without You
Recording began on 15 March 1967.

When I'm Sixty-Four
Recording began on 6 December 1966.
Second Engineer: Phillip McDonald.

Lovely Rita
Recording began on 23 February 1967.

Good Morning Good Morning
Recording began on 8 February 1967.

Sgt. Pepper's Lonely Hearts Club Band (Reprise)
Recording began on 1 April 1967.

A Day In The Life
Recording began on 19 January 1967.
Second Engineers: Richard Lush, Phillip McDonald.

THE SGT. PEPPER SESSIONS

Producer: George Martin
Principal engineer: Geoff Emerick (except as indicated for 'Getting Better' and 'Fixing A Hole')
Second engineer: Richard Lush (except as indicated)
All tracks recorded in EMI Recording Studios, Abbey Road, London (except as indicated)

In this era, a four-track tape machine was the standard recording mode in British studios. It allowed instruments and voices to be divided between the four individual tracks. When mixed to mono or stereo, the sounds recorded on the individual tracks could be treated with different equalisation (boosting or reducing high, middle and low frequencies) and combined at different levels. The Beatles' recordings usually required tracks to be mixed together while they were 'bounced down' to another tape in a 'reduction mix'. This freed up additional tracks on which to record on the new tape.

Varispeeding tapes during recording and playback in order to alter the sound would reach its zenith during the sessions for *Sgt. Pepper*. For example, by recording at a faster speed then playing back at a normal speed, the bass frequencies of drums would be boosted. The opposite was true when sounds were recorded at a slower speed then played back at standard speed. A variation in tape replay speed also affected the tempo and the pitch of what was recorded. For example, speeding up a machine by powering it with 53 cycles, instead of the standard 50 cycles, resulted in raising the key by a semitone.

SGT. PEPPER'S LONELY HEARTS CLUB BAND *(Take 9)*

(Lennon-McCartney)
Recorded on 1 and 2 February 1967

This is a mix of the elements contained on the four tracks of take nine, recorded during two sessions. On the first day, the musical foundation of the song – drums and electric guitars – was recorded on track one of the four-track tape and then Paul overdubbed his bass part. Paul's lead vocal and the harmonising of John and George were recorded in the next session. A month later, the song was completed with the addition of audience reactions, taken from sound effects tapes, and an arrangement for four French horns.

WITH A LITTLE HELP FROM MY FRIENDS

(Take 1 – False Start & take 2 – Instrumental)
(Lennon-McCartney)
Recorded on 29 March 1967

It had been decided by the first session for the song that it would be joined to the album's title track, so the recording began with the vocal interlude 'Billy Shears'. Here are the earliest attempts at making a backing track with Paul on piano, George playing guitar, Ringo's drums combined with John striking a cowbell and George Martin on Hammond organ. The last of the ten takes of the backing track was designated the best and later received overdubs of vocals, percussion, lead guitar and bass.

LUCY IN THE SKY WITH DIAMONDS *(Take 1)*

(Lennon-McCartney)
Recorded on 1 March 1967

Take seven of the instrumental backing from this session was used as the basis for various overdubs. This is the first proper run-through. Track one of the tape contained George's acoustic guitar and piano played by George Martin; track two featured Paul playing a Lowrey organ (using different settings for the verses and choruses); track three had Ringo's drums; track four was used for John's guide vocal in the verses and a shaker. The tape captured Paul referring to 'Direct Injection'. A Direct Injection Transformer box, invented by engineer Ken Townsend, was used for the first time in Beatles sessions in 1967.

GETTING BETTER

(Take 1 – Instrumental)
(Lennon-McCartney)
Recorded on 9 March 1967
Principal engineers: Malcolm Addey and Ken Townsend
Second engineer: Graham Kirkby

The necessity to record many musical parts on individual tracks reached a peak with this song. It required 'bouncing down' from one tape to another three times to accommodate everything. During the elaborate process of assembly over four sessions, ten unique tracks were used to complete 'Getting Better'. This is the very first stage – take one – with guitar played by George, Paul on Pianet electric piano, Ringo's drums and John's guitar recorded across the four tracks.

FIXING A HOLE *(Take 3)*

(Lennon-McCartney)
Recorded on 9 February 1967 at Regent Sound Studio, Tottenham Court Road, London
Principal engineer: Adrian Ibbetson

There are three takes of 'Fixing A Hole' on The Beatles' four-track session tape from Regent Sound, although take two is the same performance as take one bounced back to the four-track from another machine. This is the unused take three of the song from this night's work. It features harpsichord which, from careful listening to the original tape, appears to be played by Paul, who sings a 'live' lead vocal. There are also maracas, drums and a bass guitar that is probably played by John. The song was completed at Abbey Road twelve days later, when it seems that George Martin played another harpsichord part and Paul added more bass.

SHE'S LEAVING HOME

(Take 1 – Instrumental)
(Lennon-McCartney)
Recorded on 17 March 1967

George Martin's busy schedule meant that he was unable to focus immediately on writing an arrangement for the song. Paul was disappointed about the delay: 'I was so hot to trot. You feel like if you lose this impetus, you'll lose something valuable.' Consequently, producer and arranger Mike Leander was assigned the task. While always acknowledging the quality of Leander's score, George was upset not to have had the opportunity to write the arrangement himself: 'That was the one that got away. The one score I didn't do. I minded like hell!'

Six takes of the instrumental backing were recorded (of which four were complete) with George Martin conducting an ensemble of four violins, two violas, two cellos, double bass and harp. John and Paul added vocals to take one on 20 March. When the mono mix was made on that night, the tape machine was speeded up – resulting in a pitch shift of a semitone from the key of E to F. When mixing the stereo version on 17 April, the tape was played back at normal speed so the track remained, as here, in its true key and tempo. When the mono and stereo mixes were completed, each was edited to remove a brief cello phrase that followed the words 'Bye-bye' at the end of the first two choruses.

BEING FOR THE BENEFIT OF MR. KITE!

(Take 4)
(Lennon-McCartney)
Recorded on 17 February 1967

A song about the exciting attractions of a Victorian fair and circus invited the shaping of a suitably atmospheric production. George Martin recalled that John 'wanted to hear the sawdust in the ring'. What the song really required, they agreed, was a steam organ playing the tune. This large mechanical instrument was operated by a long roll of paper with punched holes opening and closing valves to play notes. 'That was a wild idea,' George conceded. 'That would have taken much too long to have done.' Through the addition of various keyboards, four bass harmonicas, a guitar solo and a tape montage of cut-up and reversed recordings of actual steam organs, the impression created was, indeed, the giddy sound of a circus and fairground.

Take four demonstrates how the complex recording process started from just a simple musical arrangement of bass (Paul), a guide vocal (John), drums (Ringo) and harmonium (George Martin). The conversation heard before the song starts was found on the original tape before take one.

WITHIN YOU WITHOUT YOU

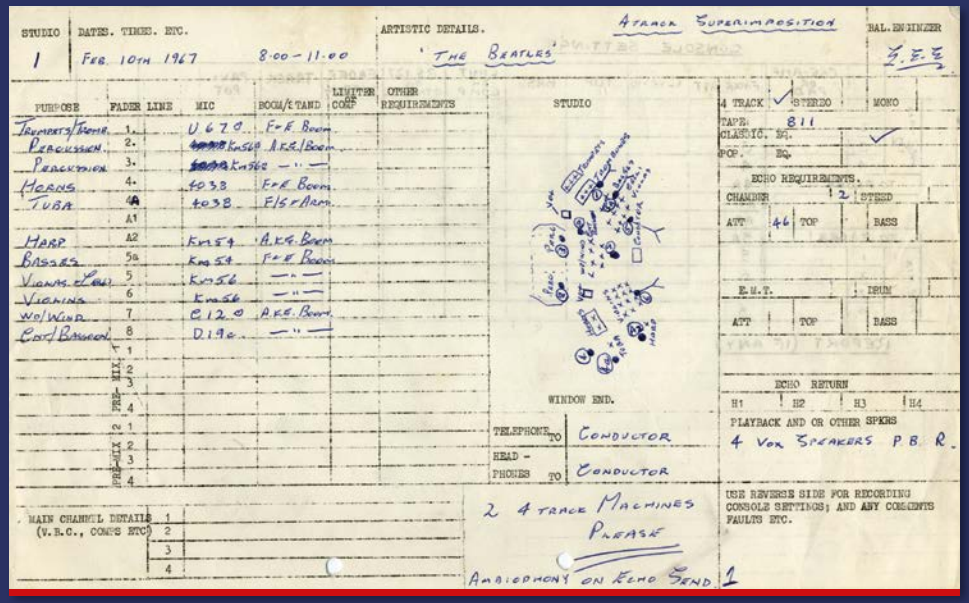
(Take 1 – Indian Instruments)
(Harrison)
Recorded on 15 March 1967

The song's recording began with a performance by musicians from the Asian Music Circle based in London. The featured instruments are: tabla (a drum first featured on a Beatles record in 'Love You To'), swaramandala (which made the harp-like glissando on 'Strawberry Fields Forever'), tamboura (a stringed instrument plucked to create an atmospheric drone for 'Love You To' and 'Getting Better') and a bowed instrument called a dilruba. Nearly three weeks later, a score for violins and cellos was superimposed on this take. George's lead vocal was added to the completed instrumental backing, which was played back at a higher speed, quickening the tempo and changing the key from C (as heard here) to C-sharp.

WHEN I'M SIXTY-FOUR *(Take 2)*

(Lennon-McCartney)
Recorded on 6 December 1966
Second engineer: Phillip McDonald

Recording began while The Beatles were still adding layers to 'Strawberry Fields Forever' and before the first brush strokes had been made for 'Penny Lane'. Compared to those two songs, recording 'When I'm Sixty-Four' was fairly simple. The foundation of the track was established by recording onto track one: bass played by Paul, kick drum and hi-hat by Ringo and electric guitar from John; track two contained piano by Paul; track three had Ringo's brushes on a snare drum and Paul's vocal was on track four. In later sessions, clarinets, tubular bells and vocals were added. When the song was mixed, the tape was played back at a higher speed. As a result, the key rose by a semitone. On this disc, take two is heard at its normal recorded speed in the original key of C.



Abbey Road Studios plan

LOVELY RITA *(Take 9)*
(Lennon-McCartney)
Recorded on 23 and 24 February 1967

In the first session, the eighth and final take of an instrumental performance of 'Lovely Rita' was judged the best. The four independent tracks on the tape included George's acoustic guitar on track one; track two featured John playing acoustic guitar; Ringo's drums were recorded on track three; track four had Paul's piano part with tape reverb added. These four tracks were mixed to one track of another tape while being recorded at a slower speed than normal. Paul then overdubbed his bass to one of the three new tracks available.

On 24 February Paul added his lead vocal to track three of what was now called take nine with the tape machine running at 46.5 cycles – lowering the song's original key by around a semitone. Take nine is presented here running at standard speed.

GOOD MORNING GOOD MORNING *(Take 8)*
(Lennon-McCartney)
Recorded on 8 February 1967 in Studio Two and on 16 February 1967 in Studio Three

The Beatles recorded eight takes during the first evening of work on the song. On track one of the four-track tape, Paul and Ringo both play drums; John's electric guitar was on track two. Eight days later, Paul overdubbed his bass part on track three and John sang the final lead vocal on track four. Still called take eight, this stage of the recording process is featured here.

SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise) *(Take 8)*
(Lennon-McCartney)
Recorded on 1 April 1967 in Studio One

This was the last song to be recorded for the album and was completed in one eleven-hour stretch of intense work. The session took place in Abbey Road's largest room rather than The Beatles' usual home in Studio Two. Before take eight, Paul can be heard pointing out 'all these shapes' around Studio One. There were 98 speakers fixed to the walls that were used as part of an 'ambiophony' system, developed to lengthen the studio's reverberation time when recording classical music. Take nine was the master onto which some overdubs were made. This version – take eight – includes rhythm and lead guitars, a Hammond organ played by Paul, drums and a guide vocal.

A DAY IN THE LIFE *(Take 1)*
(Lennon-McCartney)
Recorded on 19 January 1967
Second engineer: Phillip McDonald

Recording began with this take of an instrumental backing track featuring John playing acoustic guitar, a piano part by Paul, George shaking maracas and Ringo on conga drums – all recorded to track one of the four-track tape. John's vocal with added tape echo was recorded to track four of the tape. At this stage, it had not been decided what would be added to a 24-bar sequence – beginning with the word 'I'd' from the phrase 'I'd love to turn you on' – that led to the middle section sung by Paul. The voice of The Beatles' assistant Mal Evans was recorded, drenched in tape reverb, counting out the bars as Paul pounds the piano. Mal triggered a clanging alarm clock at the end of the 24th bar. Take four was thought to be best. It received various overdubs, including a 40-piece orchestra on 10 February 1967.

A DAY IN THE LIFE *(Hummed last chord)*
(Lennon-McCartney)
Recorded on 10 February 1967 in Studio One

The session to record the 40-piece orchestra was one of the most unusual in The Beatles' recording career. Many of Swinging London's 'beautiful people' gathered in all their finery and the orchestral players wore the formal clothes they would wear for a symphony concert. The classical musicians were then surprised to be issued with joke shop accessories. Having recorded the cacophonous rush of sound with the orchestra, in which each player was instructed by Paul to play the lowest E on their instrument and then ascend to the highest E, the session concluded with an experiment.

As a way to follow the orchestra reaching its peak, The Beatles and friends gathered around a microphone to hum the note of E. The humming was overdubbed several times to make it sound larger, but it was later considered an unsatisfactory climax to such an astounding piece of music. It was replaced by a cavernous E major chord struck on a variety of keyboards on 22 February.

STRAWBERRY FIELDS FOREVER *(Take 7)*
(Lennon-McCartney)
Recorded on 29 November 1966
Second engineer: Phillip McDonald

The main feature of the arrangement came from a recently invented instrument – the Mellotron. After selecting which sounds are available in its tape frames, by pressing the piano keys various loops of jazz bands, trumpets, flutes and rhythm sections are reproduced. It also has a knob that, when turned, alters the pitch of a note. Although rather cumbersome, the Mellotron was an ingenious forerunner of digital sampling machines invented two decades later. Take seven of the song was a remix from take six on the four-track tape. Drums, bass, maracas and two Mellotron parts had been mixed to track one; Mellotron-generated guitar and piano sounds were added to track two and John double-tracked his vocal on tracks three and four – with the recording machine running fast at 53 cycles to create a dreamy quality to his vocal when slowed down to standard speed.

STRAWBERRY FIELDS FOREVER *(Take 26)*
(Lennon-McCartney)
Recorded on 8, 9, 15, 21 December 1966
Second Engineers: Phillip McDonald, Dave Harries

With no urgent deadline to complete 'Strawberry Fields Forever', it was decided to do something very different from take seven. First, a new rhythm track was recorded with a performance of drums, cymbal, hi-hat, snare drum, bongos, maracas and tambourine recorded to a mono tape machine. After editing together takes 15 and 24, the tape was played backwards while copied to a four-track tape. Now called take 25, the other three tracks received overdubs of some rather wild drumming heard backwards and forwards and a reversed hi-hat section. This tape captured the sound of John saying, 'Calm down, Ringo!' and 'Cranberry sauce'. George added two glissandos from a swaramandala and Paul played electric guitar. George Martin added Mellotron, as did John using the 'Swinging Flutes' setting for the ending of the song. A week later, these four tracks were bounced down to two tracks of a second tape to create space for the recording of a score of four trumpets and three cellos.

STRAWBERRY FIELDS FOREVER
(Stereo Mix – 2015)
(Lennon-McCartney)
Recording began 24 November 1966
Second Engineers: Phillip McDonald, Dave Harries

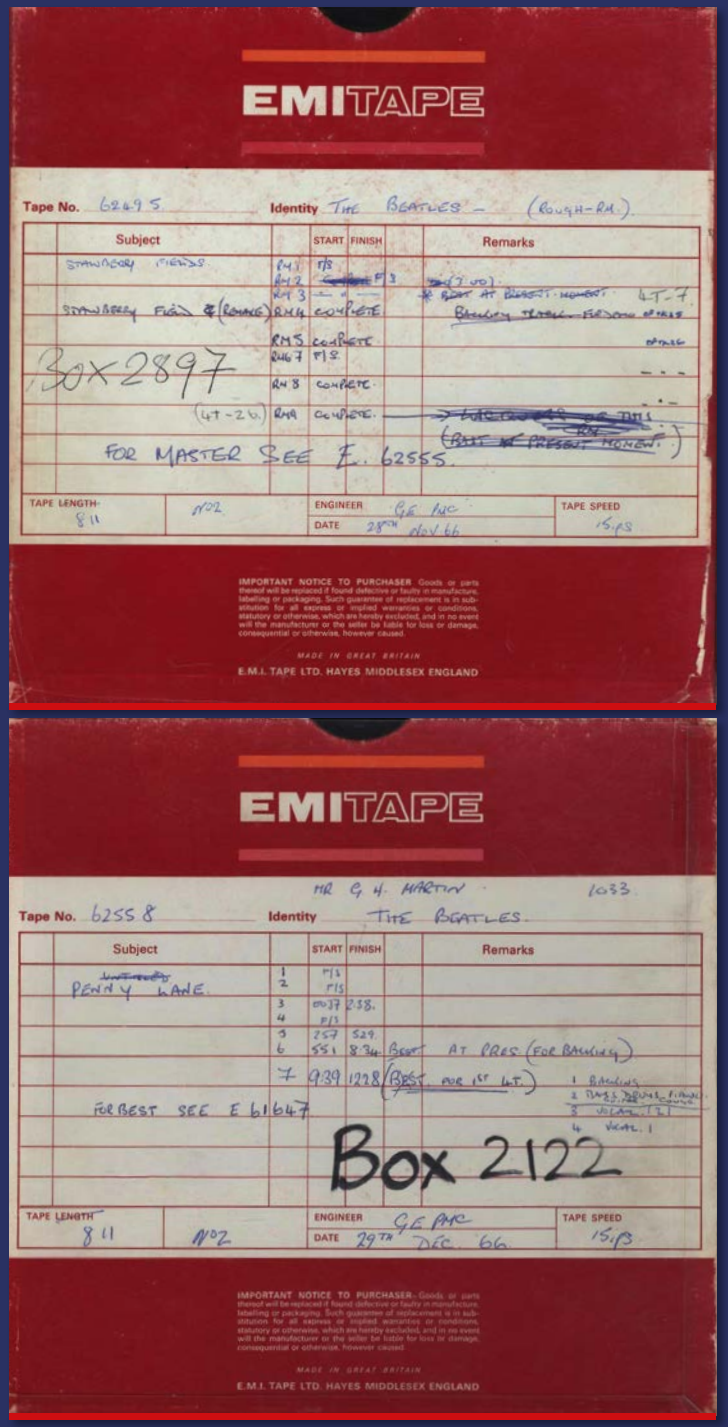
Now what to do? There were two brilliant versions of 'Strawberry Fields Forever'. The gentle first version was performed in A major, although slightly sharp of the key; the other in C major was faster and fairly frenzied. George Martin recalled that John was 'ever the idealist and completely without regard for practical problems. He said, "Why don't we join them together? You could start with take seven and move to take 26 to get the grandstand finish".' On 22 December 1966, it was discovered that John's seemingly impossible request could be accomplished. When the faster version with cellos and trumpets in C was slowed down in order that its pitch corresponded to the key of the other version, not only did the tonality of the two takes match, but also their tempos were the same. The speed of take 26 was reduced by 11.5 per cent and, as John's voice was lowered by over a tone in pitch, the effect was created of a sleepy slur as he sang. The speed of take seven was not altered. The miraculous edit to join the two performances occurs 1'00 into the song.

PENNY LANE *(Take 6 – Instrumental)*
(Lennon-McCartney)
Recorded on 29 December 1966
Second Engineer: Phillip McDonald

The first session for 'Penny Lane' involved recording keyboard parts onto the individual tracks of a four-track tape. Paul played six takes of piano on track one. Over the sixth take, he then added a mostly identical piano performance on track two. The piano's sound was recorded coming out of a guitar amplifier with the tremolo control set at a low speed. Ringo played along with a tambourine. On track three Paul performed various parts using the studio's 'Mrs Mills' piano – a 'prepared' instrument that produced a honky-tonk sound. Some high notes from a harmonium fed through a guitar amplifier were added to track four.

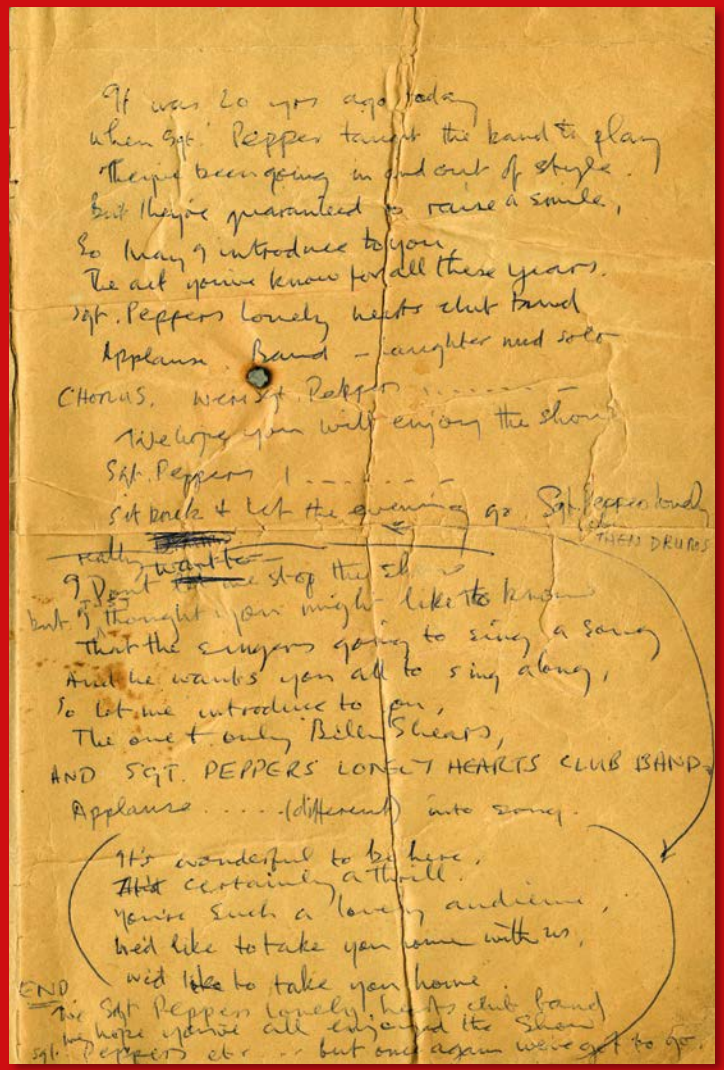
PENNY LANE *(Stereo Mix – 2017)*
Recording began 29 December 1966
Second Engineer: Phillip McDonald

The completed master of 'Penny Lane' features many overdubs over the backing track provided by take six. The added layers include the sounds of drums, congas, electric guitar, electric bass, flutes, trumpets, piccolos, flugelhorn, cors anglais, double bass, tubular bells and piccolo trumpet. The lead vocal was shared by Paul and John. On 30 December 1966, the four tracks of take six were mixed together and 'bounced down' to track one of a second tape. Those four keyboard parts – originally combined into one sound – can be heard individually in the 2017 stereo mix made by Giles Martin.



Tape box

THE BEATLES


It was 20 yrs ago today
when Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile,
So may I introduce to you
The act you've known for all these years.
Sgt. Peppers lonely hearts club band
Applause. Band - laughter and solo
CHORUS. We're Sgt. Pepper
We hope you will enjoy the show
Sgt. Peppers
Sit back & let the evening go. Sgt. Peppers band
really wanted to stop the sh
But I thought you might like to know
That the singers going to sing a song
And he wants you all to sing along,
So let me introduce to you,
The one & only Billy Shears,
AND SGT. PEPPERS LONELY HEARTS CLUB BAND
Applause . . . . (different) into song.
It's wonderful to be here,
It's certainly a thrill.
You're such a lovely audience,
We'd like to take you home with us,
We'd like to take you home
END
We Sgt Peppers lonely hearts club band
We hope you've all enjoyed the show
Sgt. Peppers etc -- but once again we've got to go.

SGT PEPPER'S LONELY HEARTS CLUB BAND

It was twenty years ago today,
Sgt. Pepper taught the band to play
They've been going in and out of style
But they're guaranteed to raise a smile.
So may I introduce to you
The act you've known for all these years,
Sgt. Pepper's Lonely Hearts Club Band.
We're Sgt. Pepper's Lonely Hearts Club Band,
We hope you will enjoy the show,
We're Sgt. Pepper's Lonely Hearts Club Band,
Sit back and let the evening go.
Sgt. Pepper's lonely, Sgt. Pepper's lonely,
Sgt. Pepper's Lonely Hearts Club Band.
It's wonderful to be here,
It's certainly a thrill.
You're such a lovely audience,
We'd like to take you home with us,
We'd love to take you home.
I don't really want to stop the show,
But I thought that you might like to know,
That the singer's going to sing a song,
And he wants you all to sing along.
So let me introduce to you
The one and only Billy Shears
And Sgt. Pepper's Lonely Hearts Club Band.

WITH A LITTLE HELP FROM MY FRIENDS

What would you think if I sang out of tune,
Would you stand up and walk out on me.
Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key.
I get by with a little help from my friends,
I get high with a little help from my friends,
Going to try with a little help from my friends.
What do I do when my love is away.
(Does it worry you to be alone)
How do I feel by the end of the day
(Are you sad because you're on your own)
No I get by with a little help from my friends,
Do you need anybody,
I need somebody to love.
Could it be anybody
I want somebody to love.
Would you believe in a love at first sight,
Yes I'm certain that it happens all the time.
What do you see when you turn out the light,
I can't tell you, but I know it's mine.
Oh I get by with a little help from my friends,
Do you need anybody,
I just need somebody to love,
Could it be anybody,
I want somebody to love.
I get by with a little help from my friends,
Yes I get by with a little help from my friends,
With a little help from my friends.

LUCY IN THE SKY WITH DIAMONDS

Picture yourself in a boat on a river,
With tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly,
A girl with kaleidoscope eyes.
Cellophane flowers of yellow and green,
Towering over your head.
Look for the girl with the sun in her eyes,
And she's gone.
Lucy in the sky with diamonds.
Follow her down to a bridge by a fountain
Where rocking horse people eat
marshmallow pies,
Everyone smiles as you drift past the flowers,
That grow so incredibly high.
Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds,
And you're gone.
Lucy in the sky with diamonds,
Picture yourself on a train in a station,
With plasticine porters with looking glass ties,
Suddenly someone is there at the turnstile,
The girl with the kaleidoscope eyes.

GETTING BETTER

It's getting better all the time
I used to get mad at my school
The teachers that taught me weren't cool
You're holding me down, turning me round
Filling me up with your rules.
I've got to admit it's getting better
A little better all the time
I have to admit it's getting better
It's getting better since you've been mine.
Me used to be a angry young man
Me hiding me head in the sand
You gave me the word
I finally heard
I'm doing the best that I can.
I've got to admit it's getting better
I used to be cruel to my woman
I beat her and kept her apart from the
things that she loved
Man I was mean but I'm changing my scene
And I'm doing the best that I can.
I admit it's getting better
A little better all the time
Yes I admit it's getting better
It's getting better since you've been mine

FIXING A HOLE

I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go
I'm filling the cracks that ran through the door
And kept my mind from wandering
Where it will go
And it really doesn't matter if I'm wrong
I'm right
Where I belong I'm right
Where I belong.
See the people standing there who
disagree and never win
And wonder why they don't get in my door.
I'm painting my room in the colourful way
And when my mind is wandering
There I will go.
And it really doesn't matter if
I'm wrong I'm right
Where I belong I'm right
Where I belong.
Silly people run around they worry me
And never ask me why they don't get
past my door.
I'm taking the time for a number of things
That weren't important yesterday
And I still go.
I'm fixing a hole where the rain gets in
And stops my mind from wandering
Where it will go.

SHE'S LEAVING HOME

Wednesday morning at five o'clock
as the day begins
Silently closing her bedroom door
Leaving the note that she hoped would say more
She goes downstairs to the kitchen
clutching her handkerchief
Quietly turning the backdoor key
Stepping outside she is free.
She (We gave her most of our lives)
is leaving (Sacrificed most of our lives)
home (We gave her everything money could buy)
She's leaving home after living alone
For so many years. Bye, bye
Father snores as his wife gets into
her dressing gown
Picks up the letter that's lying there
Standing alone at the top of the stairs
She breaks down and cries to her husband
Daddy our baby's gone.
Why would she treat us so thoughtlessly
How could she do this to me.
She (We never thought of ourselves)
is leaving (Never a thought for ourselves)
home (We struggled hard all our lives to get by)
She's leaving home after living alone
For so many years. Bye, Bye
Friday morning at nine o'clock she is far away
Waiting to keep the appointment she made
Meeting a man from the motor trade.
She What did we do that was wrong
is having We didn't know it was wrong
fun Fun is the one thing that money can't buy
Something inside that was always denied
For so many years. Bye, Bye
She's leaving home bye bye

BEING FOR THE BENEFIT OF MR. KITE!

For the benefit of Mr. Kite
There will be a show tonight on trampoline
The Hendersons will all be there
Late of Pablo Fanques Fair —— what a scene
Over men and horses hoops and garters
Lastly through a hogshead of real fire!
In this way Mr. K. will challenge the world!
The celebrated Mr. K.
Performs his feat on Saturday at Bishopsgate
The Hendersons will dance and sing
As Mr. Kite flys through the ring don't be late
Messrs. K and H. assure the public
Their production will be second to none
And of course Henry The Horse dances
    the waltz!
The band begins at ten to six
When Mr. K. performs his tricks without a sound
And Mr. H. will demonstrate
Ten summersets he'll undertake on solid ground
Having been some days in preparation
A splendid time is guaranteed for all
And tonight Mr. Kite is topping the bill.

WITHIN YOU WITHOUT YOU

We were talking—about the space between us all
And the people—who hide themselves
behind a wall of illusion
Never glimpse the truth—then it's far
too late—when they pass away.
We were talking—about the love we all
could share—when we find it
To try our best to hold it there—with our love
With our love—we could save the world
—if they only knew.
Try to realise it's all within yourself
no-one else can make you change
And to see you're really only very small,
and life flows on within you and without you.
We were talking—about the love that's
gone so cold and the people,
Who gain the world and lose their soul—
they don't know—they can't see—are
you one of them?
When you've seen beyond yourself—
then you may find, peace of mind,
is waiting there—
And the time will come when you see
we're all one, and life flows on within
you and without you.

PABLO FANQUE'S CIRCUS ROYAL,

TOWN-MEADOWS, ROCHDALE.

Grandest Night of the Season!

AND POSITIVELY THE

LAST NIGHT BUT THREE!

BEING FOR THE

BENEFIT OF MR. KITE,

(LATE OF WELLS'S CIRCUS) AND

MR. J. HENDERSON,

THE CELEBRATED SOMERSET THROWER!

WIRE DANCER, VAULTER, RIDER, &c.

On TUESDAY Evening, February 14th, 1843.

Messrs. KITE & HENDERSON, in announcing the following Entertainments, assure the Public that this Night's Productions will be one of the most Splendid ever produced in this Town, having been some days in preparation.

Mr. KITE will, for this Night only, introduce the CELEBRATED HORSE, ZANTHUS! Well known to be one of the best Broke Horses IN THE WORLD!!!

Mr. HENDERSON will undertake the arduous Task of THROWING TWENTY-ONE SOMERSETS, ON THE SOLID GROUND.

Mr. KITE will appear, for the first time this season, *On the Tight Rope*, When Two Gentlemen Amateurs of this Town will perform with him.

Mr. HENDERSON will, for the first time in Rochdale, introduce his extraordinary TRAMPOLINE LEAPS AND SOMERSETS!

Over Men & Horses, through Hoops, over Garters, and lastly, through a Hogshead of REAL FIRE! In this branch of the profession Mr. H. challenges THE WORLD!

For particulars see Bills of the day.

JONES & CROSSKILL, PRINTERS AND BOOKSELLERS, YORKSHIRE STREET, ROCHDALE.

WHEN I'M SIXTY-FOUR

When I get older losing my hair,
Many years from now.
Will you still be sending me a Valentine
Birthday greetings bottle of wine.
If I'd been out till quarter to three
Would you lock the door,
Will you still need me, will you still feed me,
When I'm sixty-four.
You'll be older too,
And if you say the word,
I could stay with you.
I could be handy, mending a fuse
When your lights have gone.
You can knit a sweater by the fireside
Sunday morning go for a ride,
Doing the garden, digging the weeds,
Who could ask for more.
Will you still need me, will you still feed me,
When I'm sixty-four.
Every summer we can rent a cottage,
In the Isle of Wight, if it's not too dear
We shall scrimp and save
Grandchildren on your knee
Vera Chuck & Dave
Send me a postcard, drop me a line,
Stating point of view
Indicate precisely what you mean to say
Yours sincerely, wasting away
Give me your answer, fill in a form
Mine for evermore
Will you still need me, will you still feed me.
When I'm sixty-four.

LOVELY RITA

Lovely Rita meter maid.
Lovely Rita meter maid.
Lovely Rita meter maid.
Nothing can come between us,
When it gets dark I tow your heart away.
Standing by a parking meter,
When I caught a glimpse of Rita,
Filling in a ticket in her little white book.
In a cap she looked much older,
And the bag across her shoulder
Made her look a little like a military man.
Lovely Rita meter maid,
May I inquire discreetly,
When are you free,
To take some tea with me.
Took her out and tried to win her,
Had a laugh and over dinner,
Told her I would really like to see her again,
Got the bill and Rita paid it,
Took her home I nearly made it,
Sitting on the sofa with a sister or two.
Oh, lovely Rita meter maid,
Where would I be without you,
Give us a wink and make me think of you.

GOOD MORNING, GOOD MORNING

Nothing to do to save his life call his wife in
Nothing to say but what a day
how's your boy been
Nothing to do it's up to you
I've got nothing to say but it's O.K.
Good morning, good morning . . .
Going to work don't want to go feeling low down
Heading for home you start to roam then
you're in town
Everybody knows there's nothing doing
Everything is closed it's like a ruin
Everyone you see is half asleep.
And you're on your own you're in the street.
Good morning, good morning . . .
After a while you start to smile now you feel cool.
Then you decide to take a walk by the old school.
Nothing had changed it's still the same
I've got nothing to say but it's O.K.
Good morning, good morning . . .
People running round it's five o'clock.
Everywhere in town is getting dark.
Everyone you see is full of life.
It's time for tea and meet the wife.
Somebody needs to know the time,
glad that I'm here.
Watching the skirts you start to flirt
now you're in gear.
Go to a show you hope she goes.
I've got nothing to say but it's O.K.
Good morning, good morning . . .

SGT PEPPER'S LONELY HEARTS CLUB BAND (Reprise)

We're Sergeant Pepper's Lonely
Hearts Club Band
We hope you have enjoyed the show
Sergeant Pepper's Lonely Hearts Club Band
We're sorry but it's time to go.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's lonely.
Sergeant Pepper's Lonely Hearts Club Band
We'd like to thank you once again
Sergeant Pepper's one and only Lonely
Hearts Club Band
It's getting very near the end
Sergeant Pepper's lonely
Sergeant Pepper's lonely
Sergeant Pepper's Lonely Hearts Club Band.

A DAY IN THE LIFE

I read the news today oh boy
About a lucky man who made the grade
And though the news was rather sad
Well I just had to laugh
I saw the photograph.
He blew his mind out in a car
He didn't notice that the lights had changed
A crowd of people stood and stared
They'd seen his face before
Nobody was really sure
If he was from the House of Lords.
I saw a film today oh boy
The English Army had just won the war
A crowd of people turned away
But I just had to look
Having read the book.
I'd love to turn you on
Woke up, fell out of bed,
Dragged a comb across my head
Found my way downstairs and drank a cup,
And looking up I noticed I was late.
Found my coat and grabbed my hat
Made the bus in seconds flat
Found my way upstairs and had a smoke,
Somebody spoke and I went into a dream
I read the news today oh boy
Four thousand holes in Blackburn, Lancashire
And though the holes were rather small
They had to count them all
Now they know how many holes it takes
to fill the Albert Hall.
I'd love to turn you on

STRAWBERRY FIELDS FOREVER

Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Living is easy with eyes closed
Misunderstanding all you see
It's getting hard to be someone
but it all works out
It doesn't matter much to me
Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
No one I think is in my tree
I mean it must be high or low
That is you can't you know tune in
but it's all right
That is I think it's not too bad
Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Always no sometimes think it's me
But you know I know when it's a dream
I think er no I mean er yes but it's all wrong
That is I think I disagree
Let me take you down 'cause I'm going to
Strawberry Fields
Nothing is real and nothing to get hung about
Strawberry Fields Forever
Strawberry Fields Forever
Strawberry Fields Forever

PENNY LANE

Penny Lane there is a barber showing photographs
Of every head he's had the pleasure to know
And all the people that come and go
Stop and say hello
On the corner is a banker with a motor car
The little children laugh at him behind his back
And the banker never wears a mac
in the pouring rain
Very strange
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back
In Penny Lane there is a fireman
with an hour glass
And in his pocket is a portrait of the queen
He likes to keep his fire engine clean
It's a clean machine
Penny Lane is in my ears and in my eyes
For a fish and finger pies in summer
Meanwhile back
Behind the shelter in the middle of a roundabout
The pretty nurse is selling poppies from a tray
And though she feels as if she's in a play
She is anyway
Penny Lane the barber shaves another customer
We see the banker sitting waiting for a trim
Then the fireman rushes in from the pouring rain
Very strange
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
I sit and meanwhile back
Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies
Penny Lane

John Lennon
Paul McCartney
George Harrison
Ringo Starr

Special thanks
Yoko Ono Lennon
Olivia Harrison

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Project Producers: Jonathan Clyde and Guy Hayden

Mix credits
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Mix Engineer: Sam Okell
Mastering Engineer: Miles Showell
Transfer Engineer: Matthew Cocker
Mix Assistants: Matt Mysko and Greg McAllister
Audio Restoration: James Clarke
Mix Coordination: Adam Sharp

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Art Director: Darren Evans
Photo editing and research: Aaron Bremner and Dorcas Lynn
Image acknowledgements:
Abbey Road, Apple Corps Limited, The Beatles Book Photo Library, Leslie Bryce, Michael Cooper, EMI Archive, Harrison Family Collection, The Estate of John Lennon, Paul McCartney, MPL Communications Limited, Bruce Spizer, Ringo Starr, The V & A and Al Vandenberg

Thanks
Cary Anning, Adam Barker, Steve Cooke, Sonita Cox, Orla Lee Fisher, Mark Lewisohn, Alex Myers, Staffan Olander, Ian Pickavance, Bruce Spizer, Jack Thomson, Ken Townsend, Steve Tribe, Garth Tweedale and all at Apple Corps

All songs published by Sony/ATV Music Publishing LLC

All songs composed by John Lennon & Paul McCartney
except 'Within You Without You' by George Harrison

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